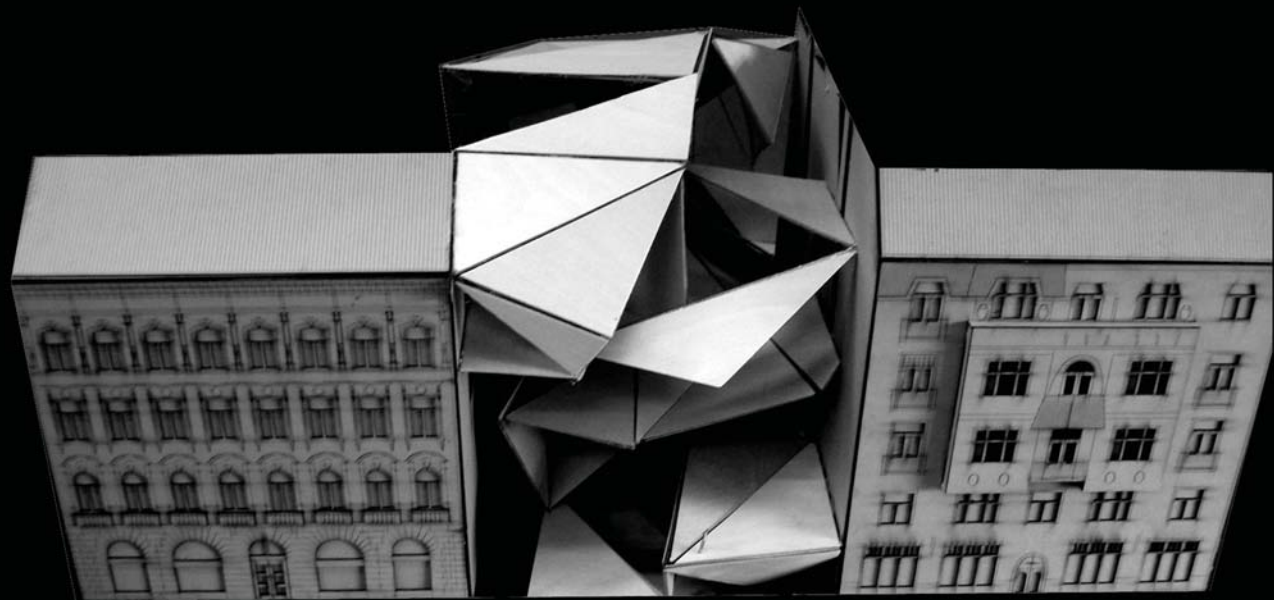
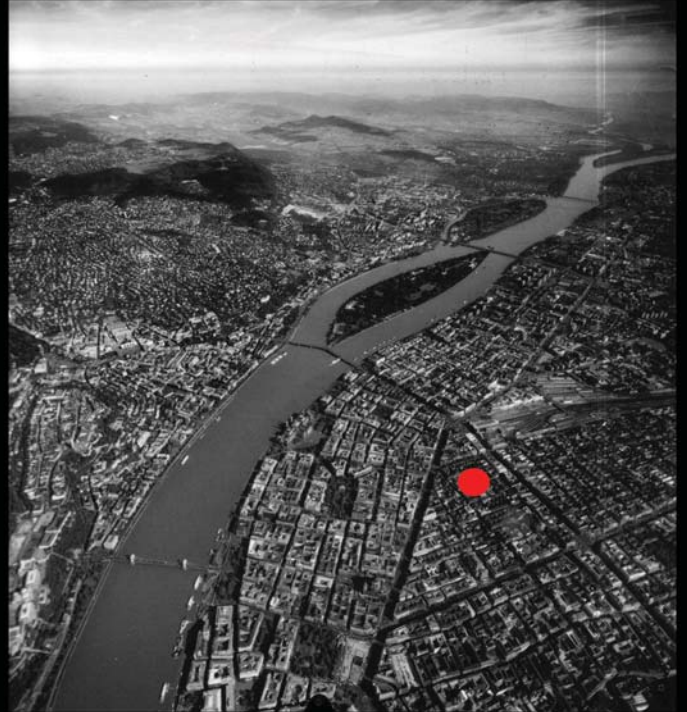


SUSPENDED COLLAPSE





BUDAPEST

WITH A LARGE QUANTITY OF ISOLATED SOUNDS SPREAD ACROSS THE WHOLE SPECTRUM, A DENSE GRANULAR EFFECT
EMERGES, A REAL CLOUD OF MOVING SOUND MATERIAL.

THE INDIVIDUAL SOUND LOSES ITS IMPORTANCE TO THE BENEFIT OF THE WHOLE, PERCEIVED AS A BLOCK, IN ITS TOTALITY

CON UN AMPLIO ESPECTRO DE SONIDOS AISLADOS DISPERSADOS, UN EFECTO GRANULOMÉTRICO DENSO EMERGE
COMO UNA NUBE REAL DE SONIDO MATÉRICO EN MOVIMIENTO

EL SONIDO AISLADO PIERDE SU IMPORTANCIA EN BENEFICIO DE UN TODO, PERCIBIDO EN SU TOTALIDAD COMO UN BLOQUE

*Crossing from Mathematics to Music
...to Architecture*



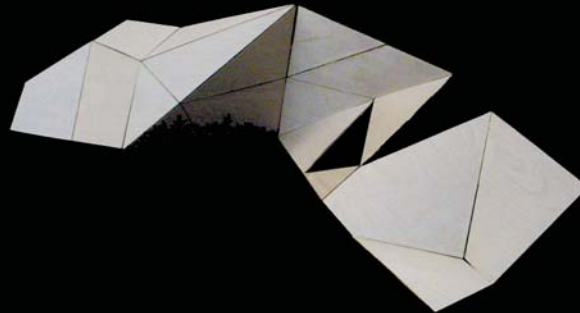
XENAKIS

THE INFORMATION DERIVATED FROM THE CALCULUS OF PROBABILITIES,
SEEKING HERE A CONFRONTATION OF CONTINUITY AND DISCONTINUITY.

GLISSANDI AND PIZZICATI LINKED TO STRAIGHT LINES, SONOROUS
VOLUMES ARE GENERATED.

A LARGE QUANTITY OF POINTED SOUNDS, PROPAGATED THROUGH OUT
AN ENTIRE SOUND SPECTRUM.

THE AMBITION OF XENAKIS WAS TO DISCOVER A NEW MORPHOLOGY OF
SOUND.



La documentación presentada deriva del cálculo de probabilidades estudiado por I. Xenakis, buscando la confrontación entre continuidad y discontinuidad. Los "glissandi" y "pizzicati" son picos que unen líneas rectas, generando sonidos particulares. Un largo número de picos sonoros son repartidos a lo largo de todo el espectro sonoro. La ambición de I. Xenakis fue descubrir una nueva morfología de sonido

XENAKIS INTRODUCED INTO MUSIC THE CONCEPTION OF EVENTS IN SOUND

AND CALCULUS AND THEORY OF PROBABILITIES UNDER THE NAME OF

"STOCHASTIC MUSIC"

LATER HE MADE USE OF THE MATHEMATICAL THEORY OF GAMES AS

"STRATEGIC MUSIC"

FINNALLY THE THEORY OF SETS AND MATHEMATICAL LOGIC AS

"SYMBOLIC MUSIC"

I. Xenakis introdujo en el campo de la música el concepto de "evento" en una serie de sonidos concatenados.

También el cálculo y teoría de probabilidades bajo el nombre de "música estocástica"

Más tarde, creó la "música estratégica", basada en la teoría matemática de los juegos.

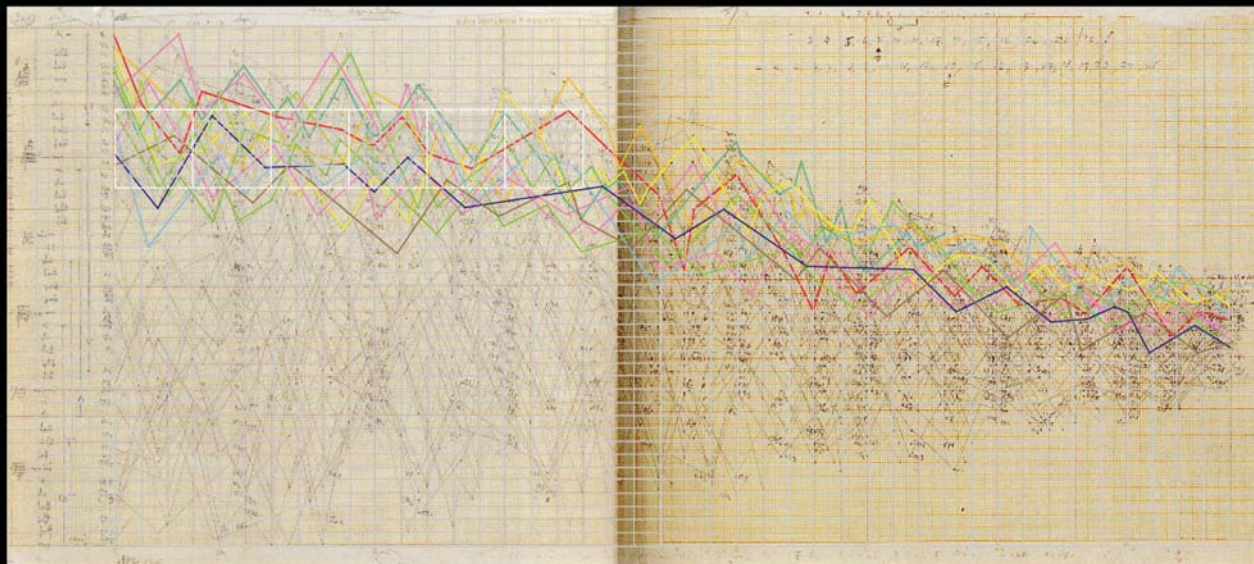
Finalmente, la teoría de lógica matemática como "música simbólica"

Su música unió el serialismo y la indeterminación para crear una música indeterminada en las partes, pero dirigida hacia un final establecido.

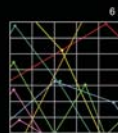
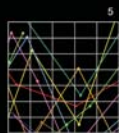
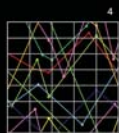
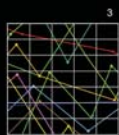
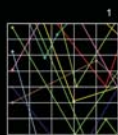
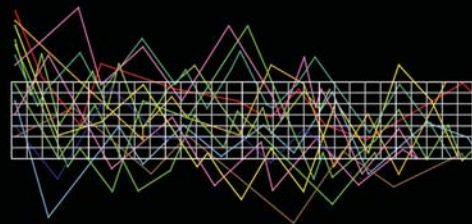
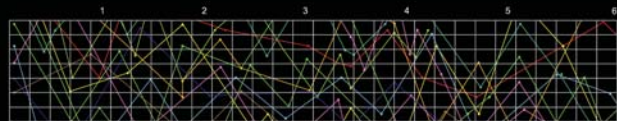
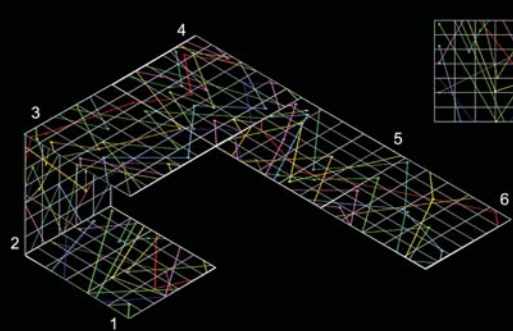
METHASTASIS AND THE PHILIPS PAVILLION



MUSIC BUILT WITH A LARGE NUMBER OF SOUND EVENTS



ACTIONS BY DIFERENT CONFIGURATIONS



_WITH THE GLISSANDI WHICH CAN VISUALLY BE ASSIMILATED WITH STRAIGHT LINES, VOLUMES
OF SOUND ARE CREATED WHICH ARE IN CONSTANT FLUCTUATION_



50 INSTRUMENTS 46 STRINGS 2 TROMBONES 1 XYLOPHON 1 WOODBLOCK



SUSPENDED COLLAPSE BY CONFIGURATIONS



CORE = MULTIPLE SPACES

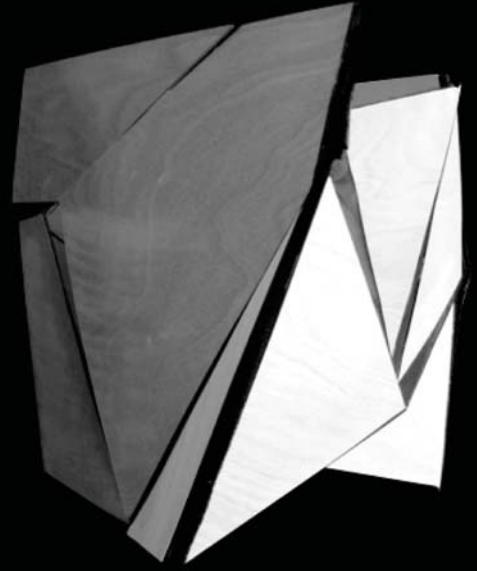
CONTINUITY _ DISCONTINUITY = CIRCULATIONS

EVENTS

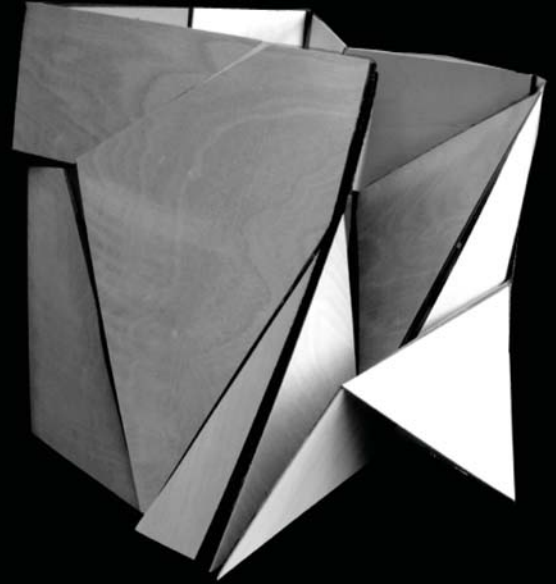




CONFIGURATION 1



CONFIGURATION 2



CONFIGURATION 3



CONFIGURATION 4



...configuration 5

configuration 6

configuration 7



...configuration 2



configuration 3

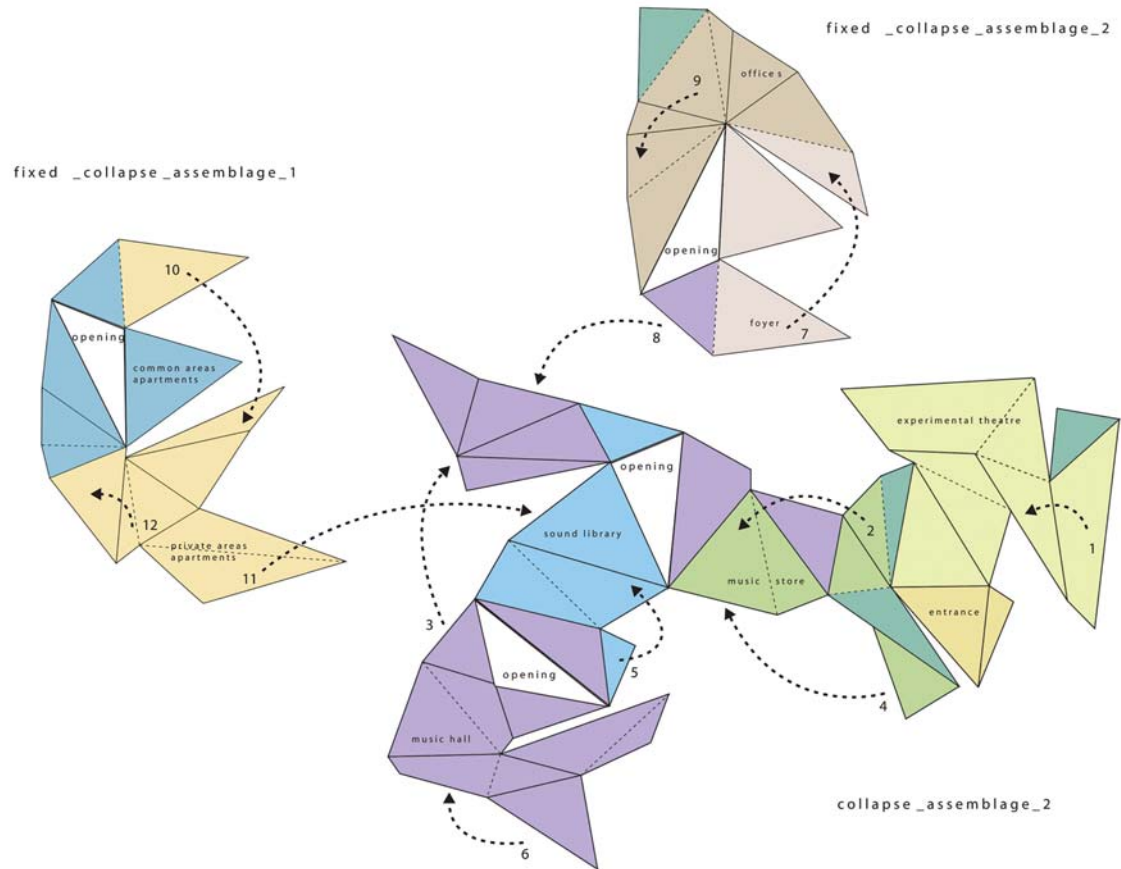


configuration 4



configuration 1

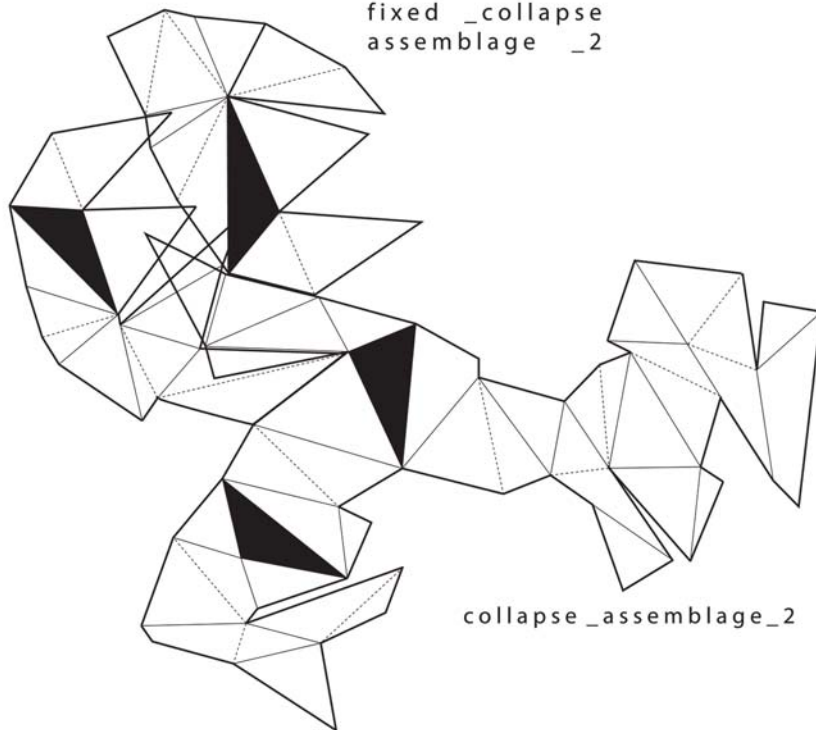




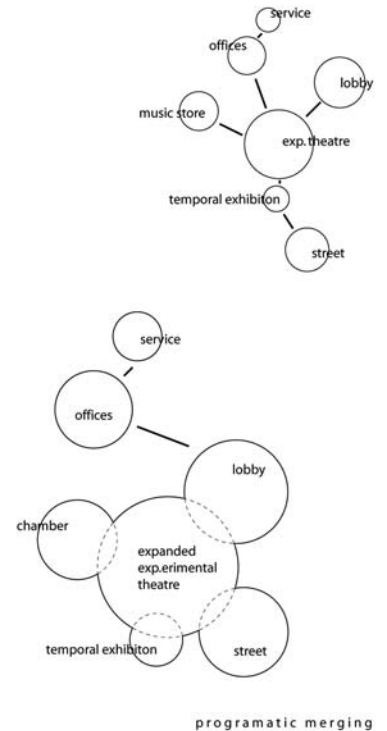
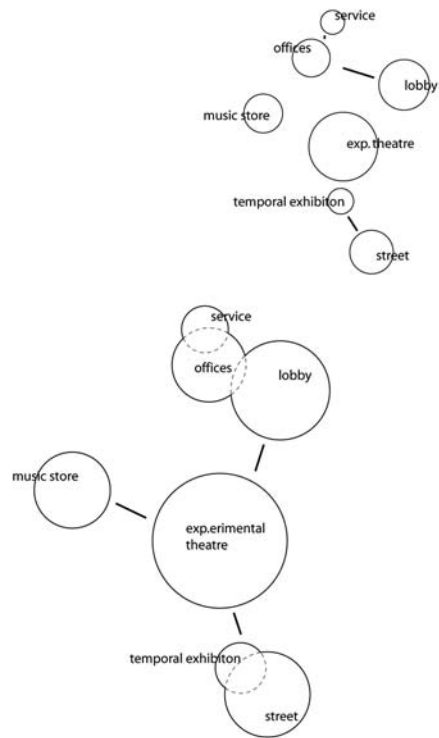
assemblage process / proceso de ensamblaje

fixed _collapse
assemblage _1

fixed _collapse
assemblage _2

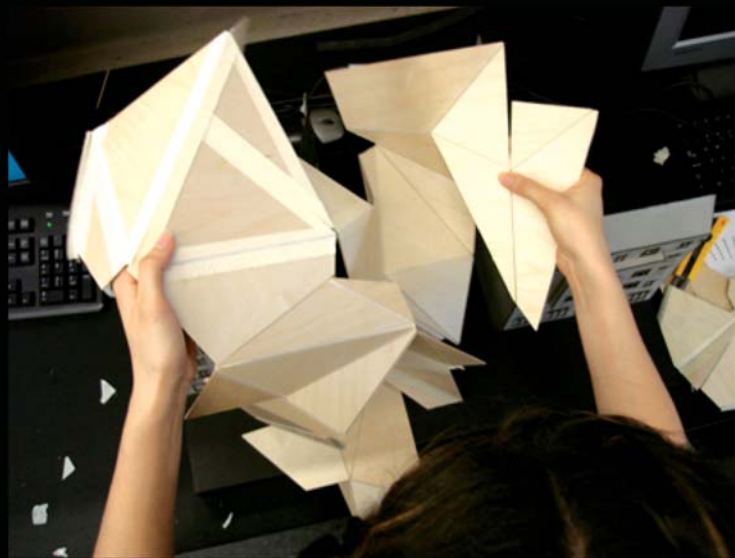


collapse _assemblage_2



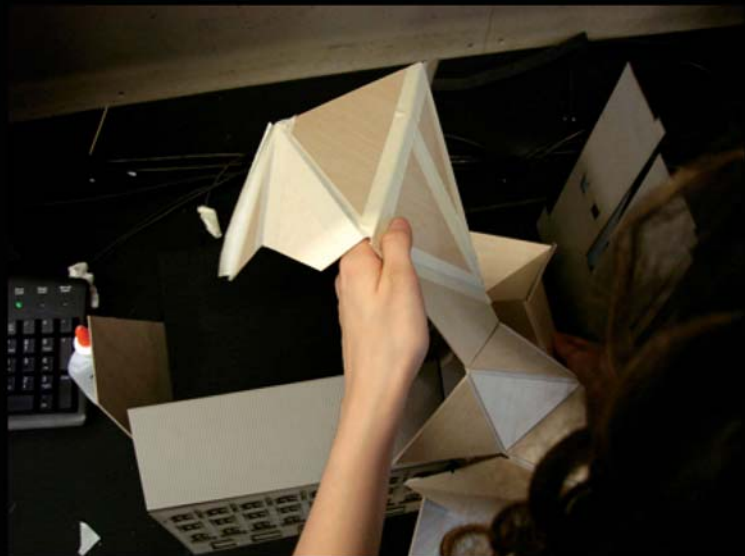
event 2 – configuration 2





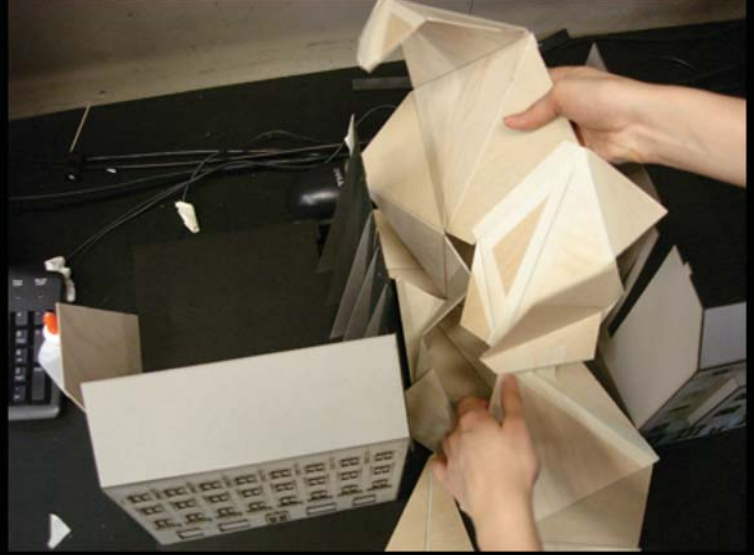


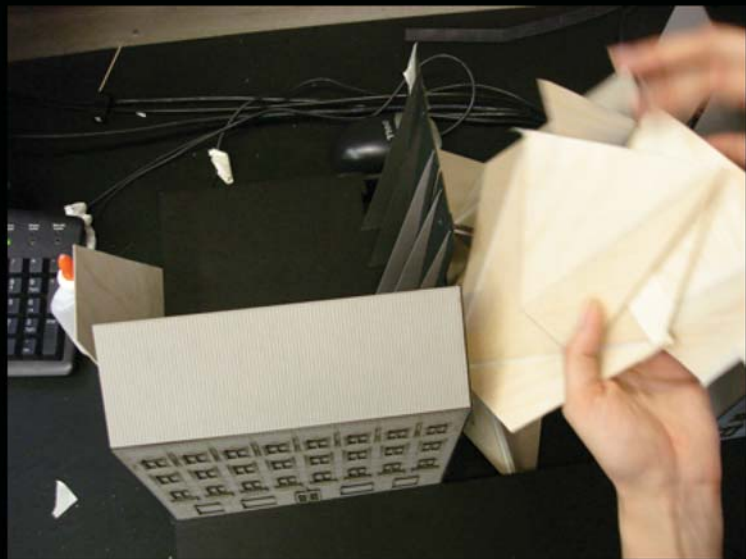






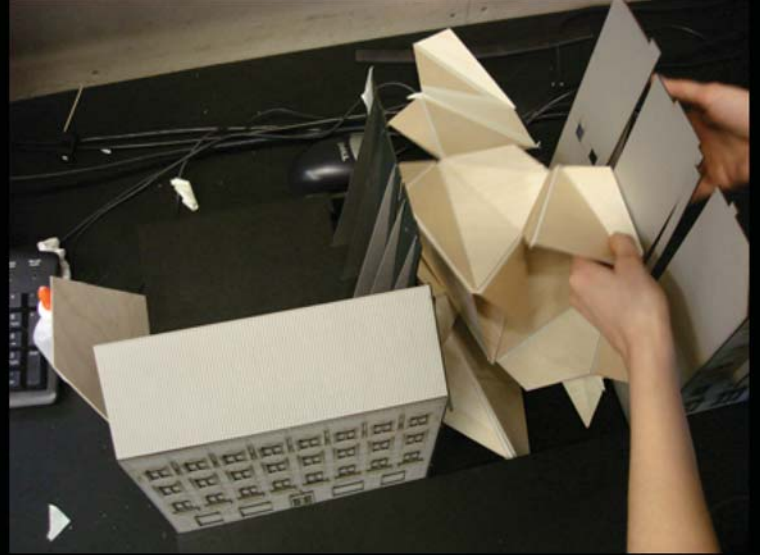




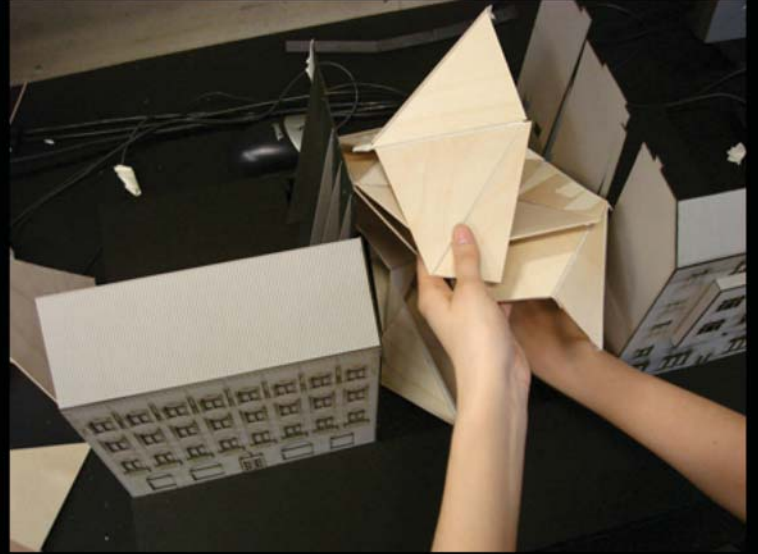


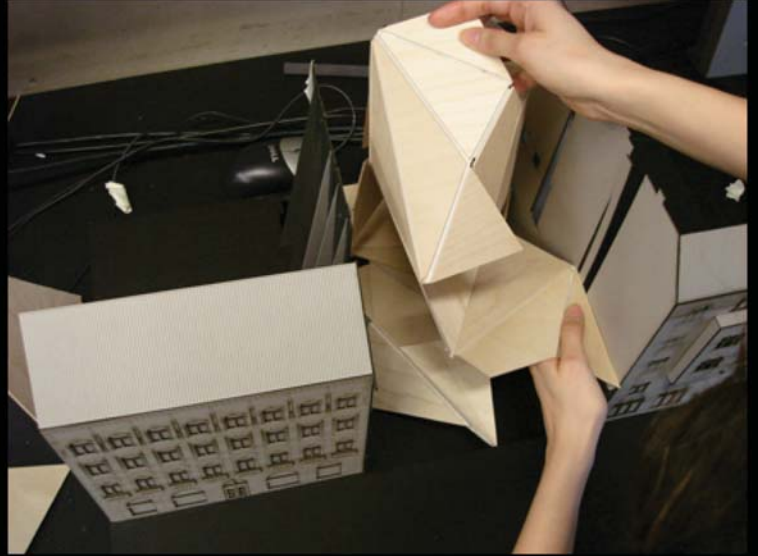


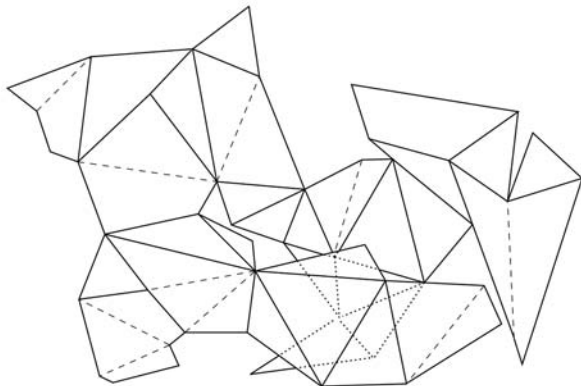




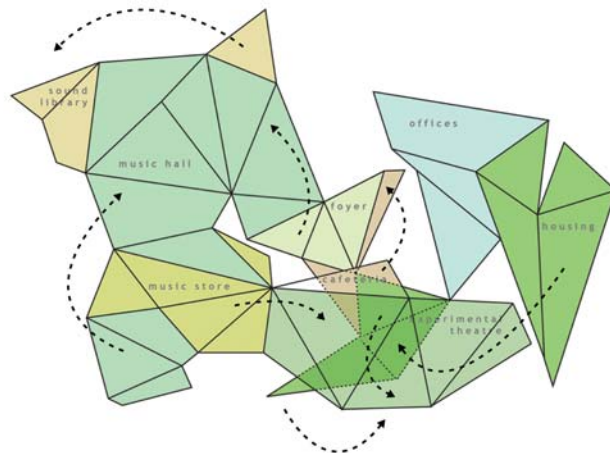








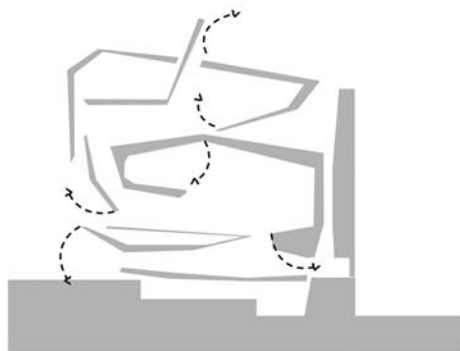
develop of the surface



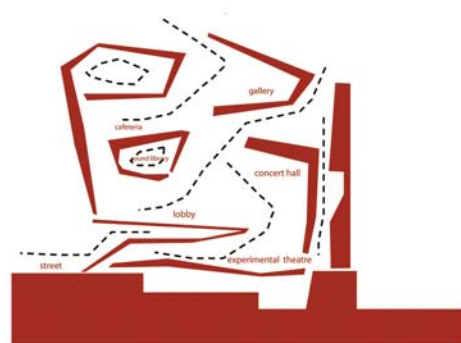
programmatic connections



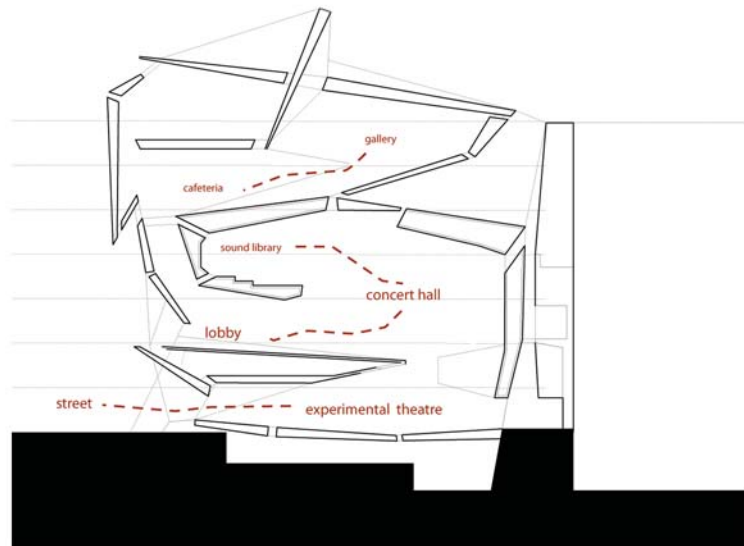
configuration - event 1



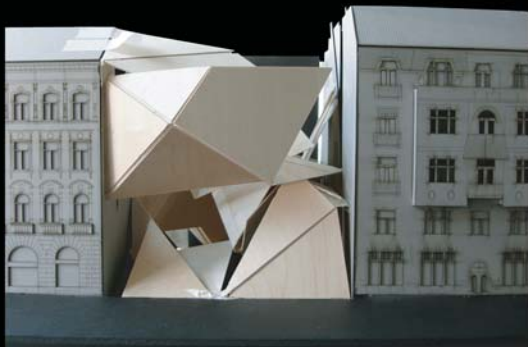
configuration 1-2



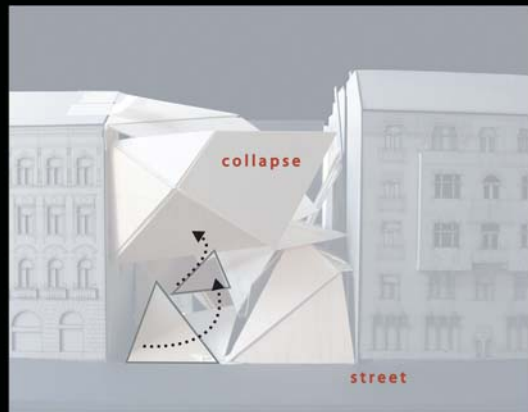
configuration-event 2



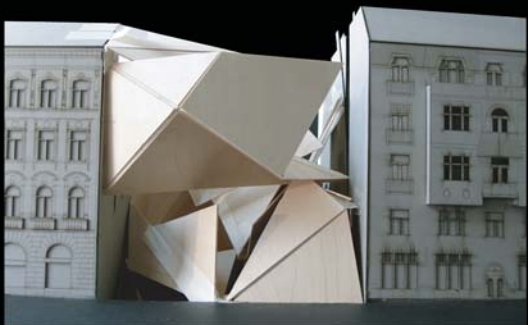
result 1



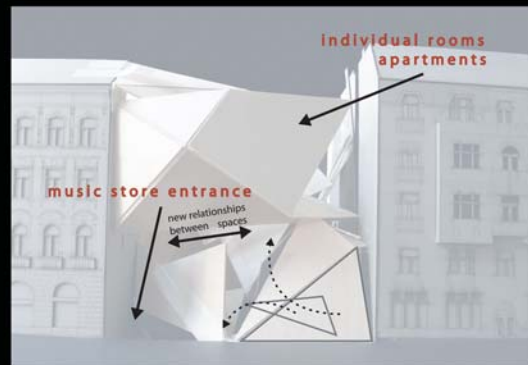
config.1



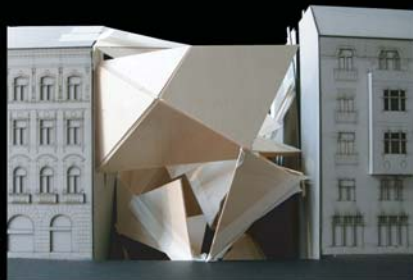
enclosed building, no events



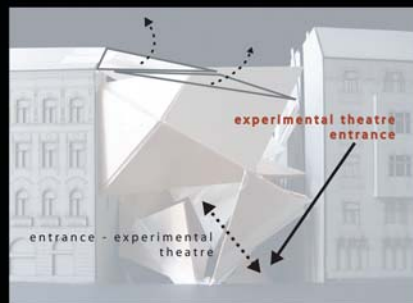
config.2



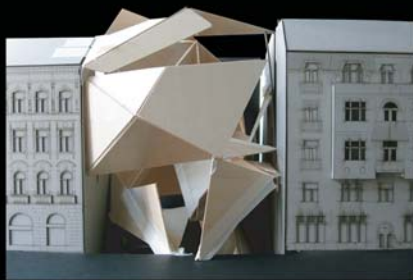
opened music store



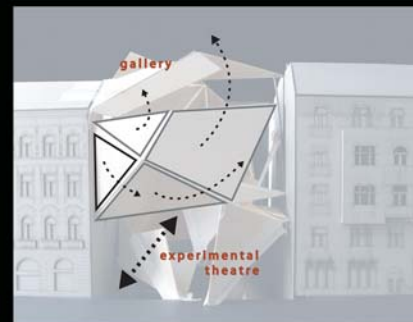
config.3



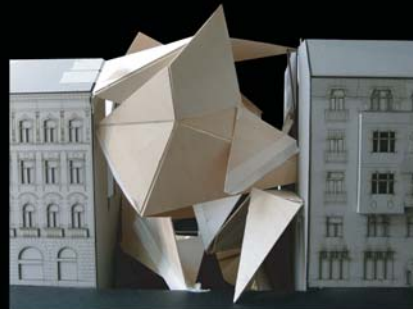
use of experimental theatre



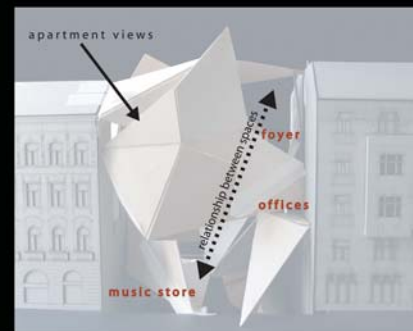
config. 4



use of music hall



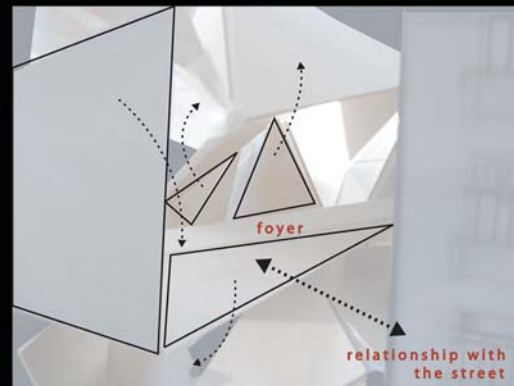
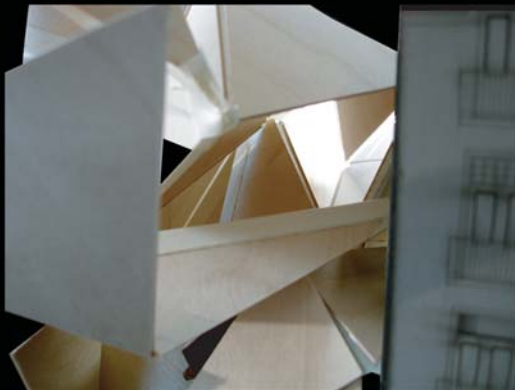
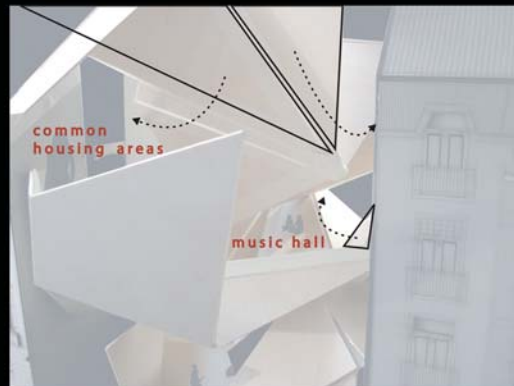
config. 5



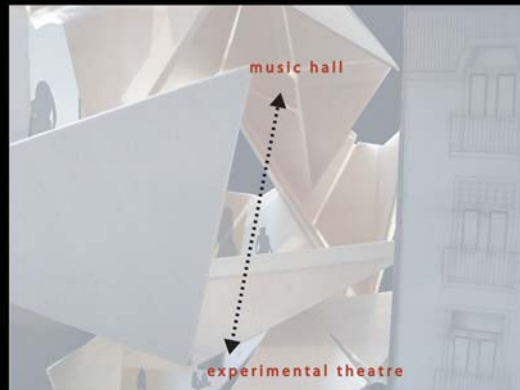
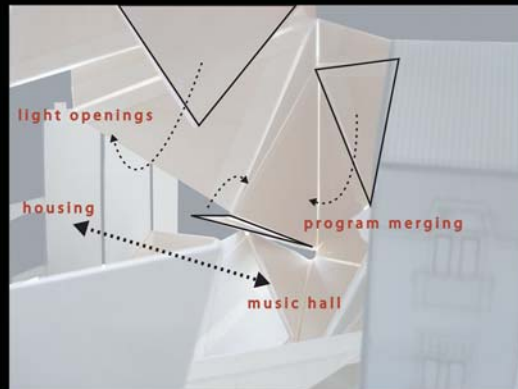
music hall-experimental theatre

music inflates the building





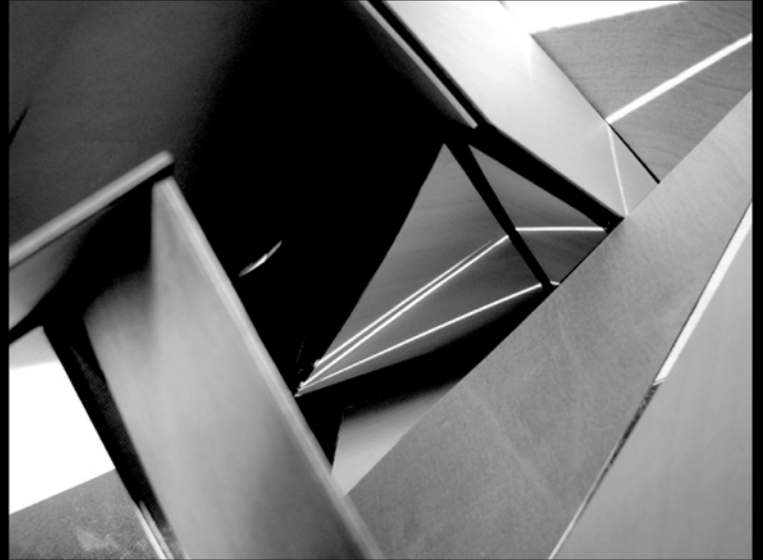
the absence of music collapses the building

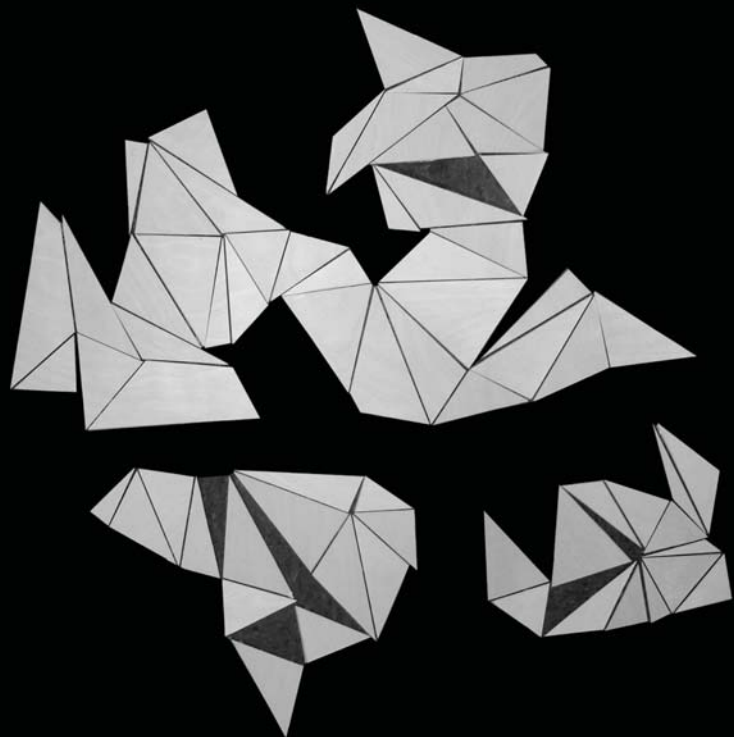


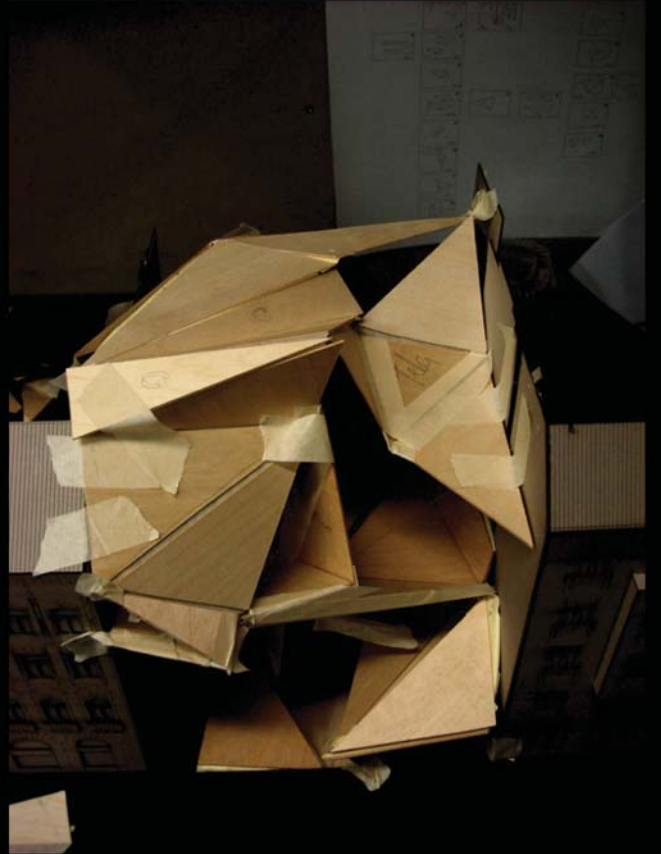








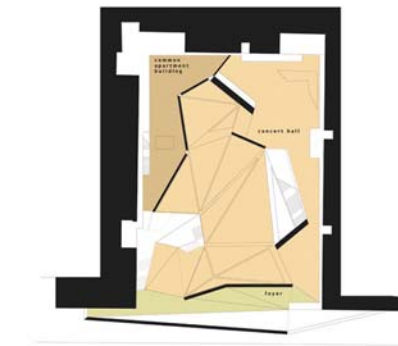
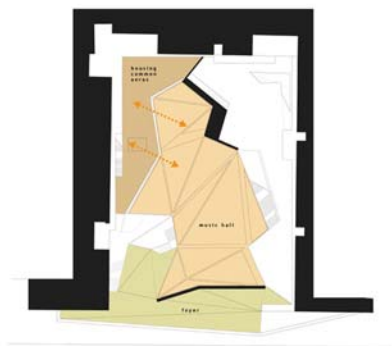
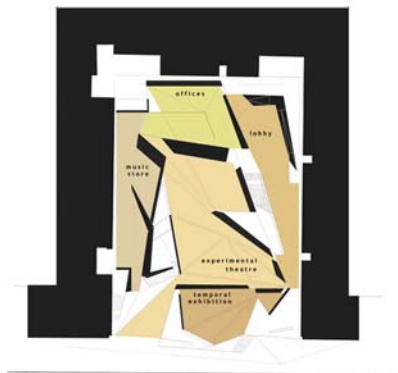




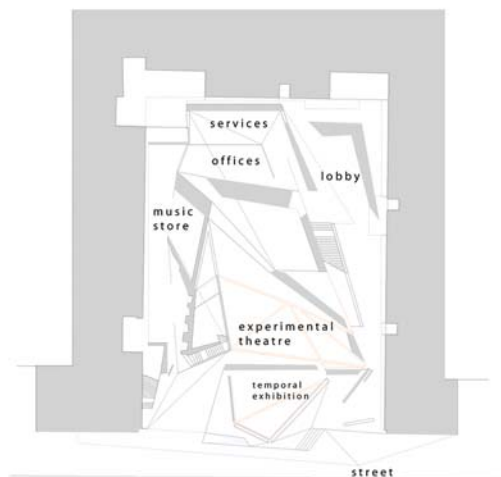
WORKING MODEL / MAQUETA DE TRABAJO



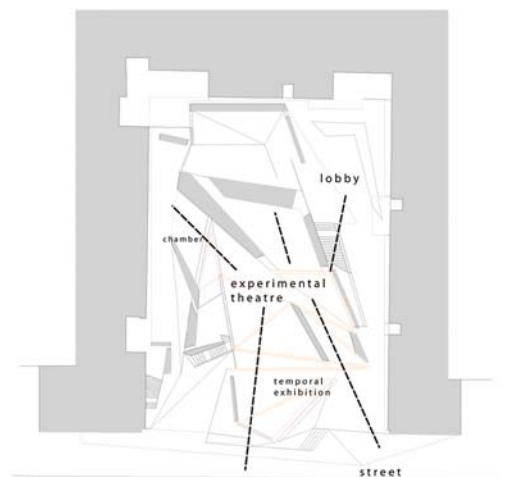
WORKING MODEL / MAQUETA DE TRABAJO



event 1 – configuration 1



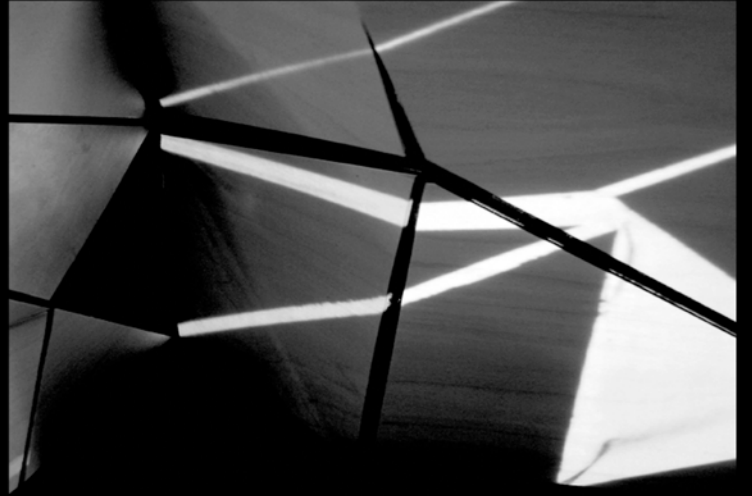
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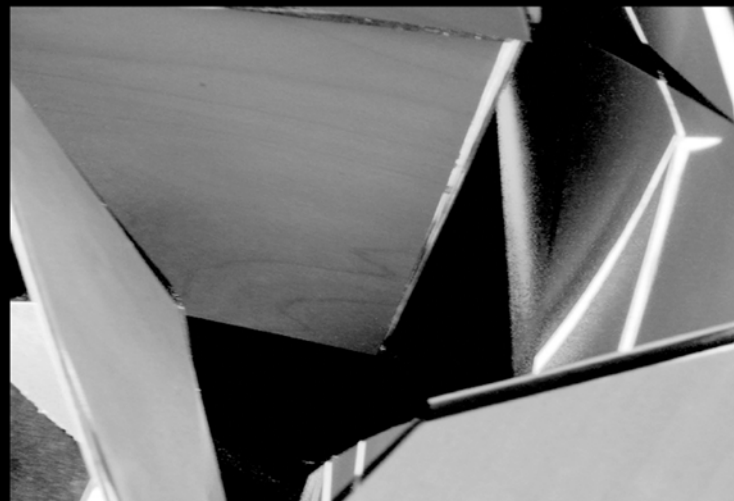


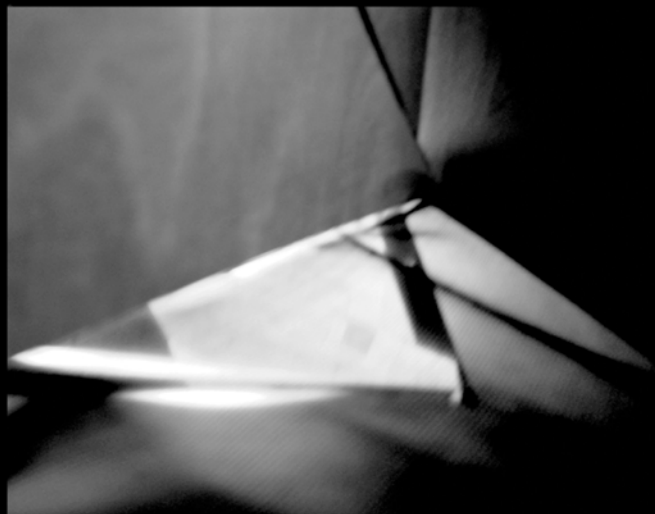
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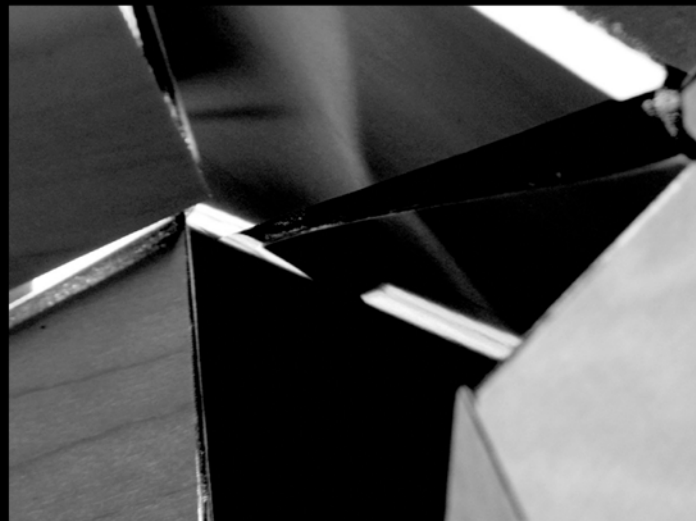
expansion - experimental theatre

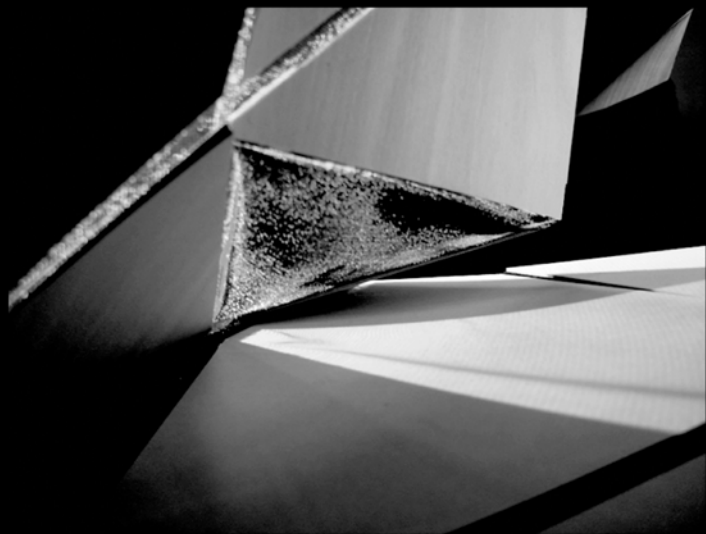


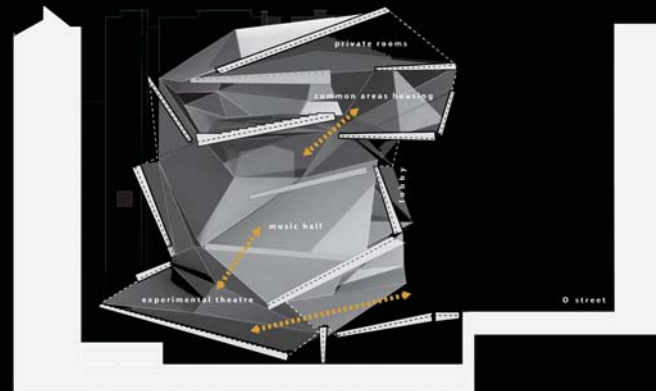
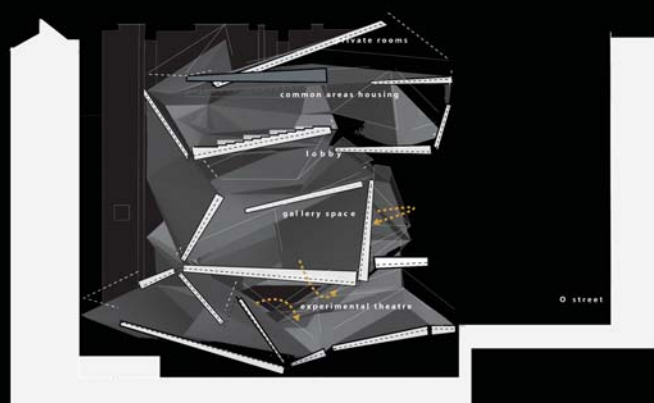


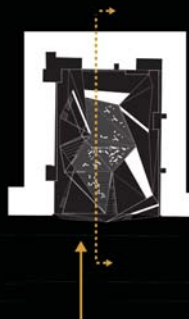
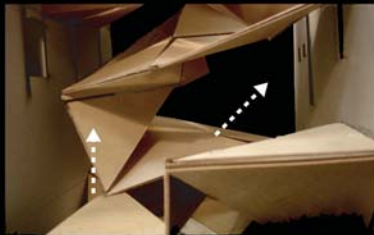






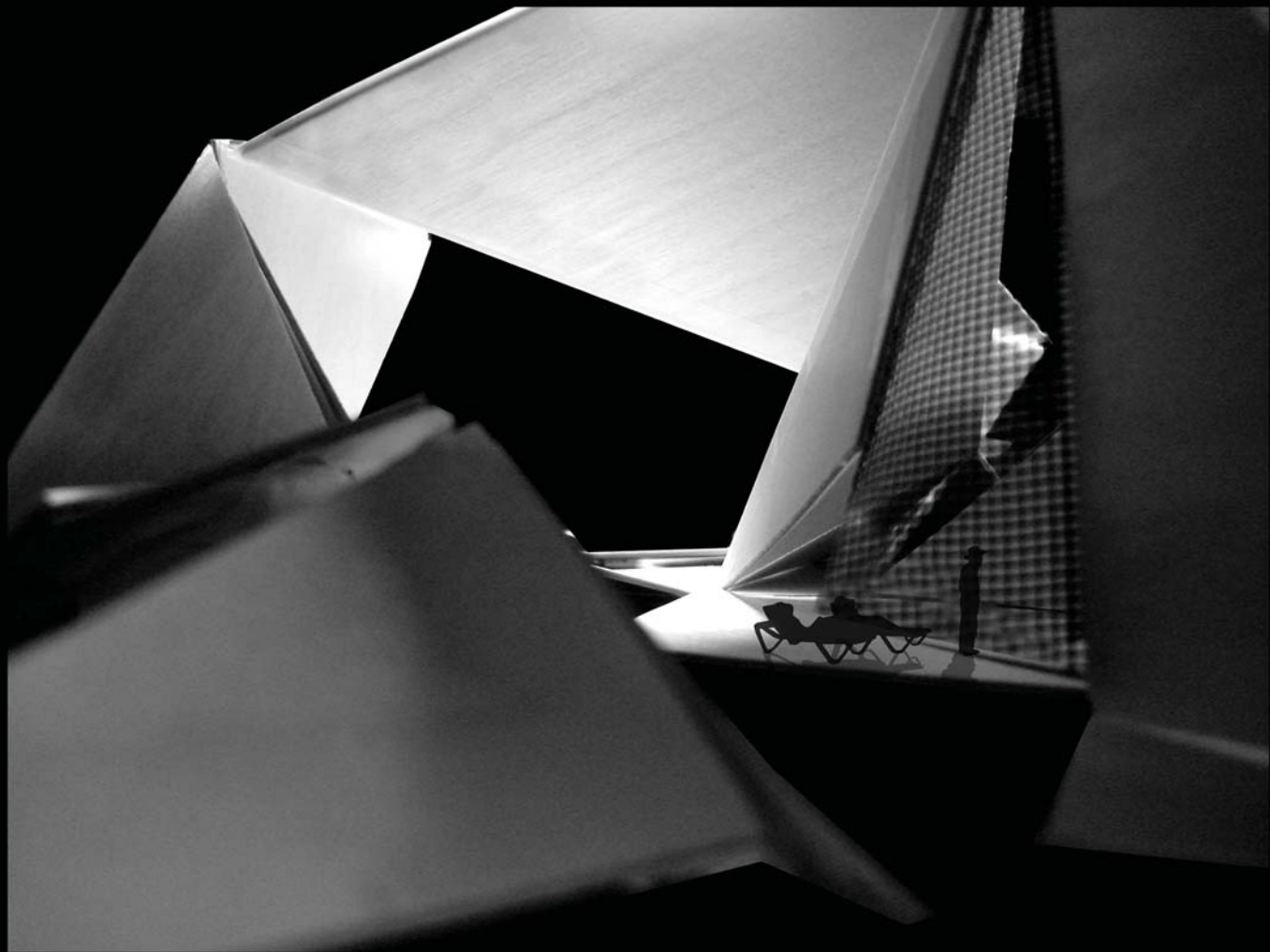


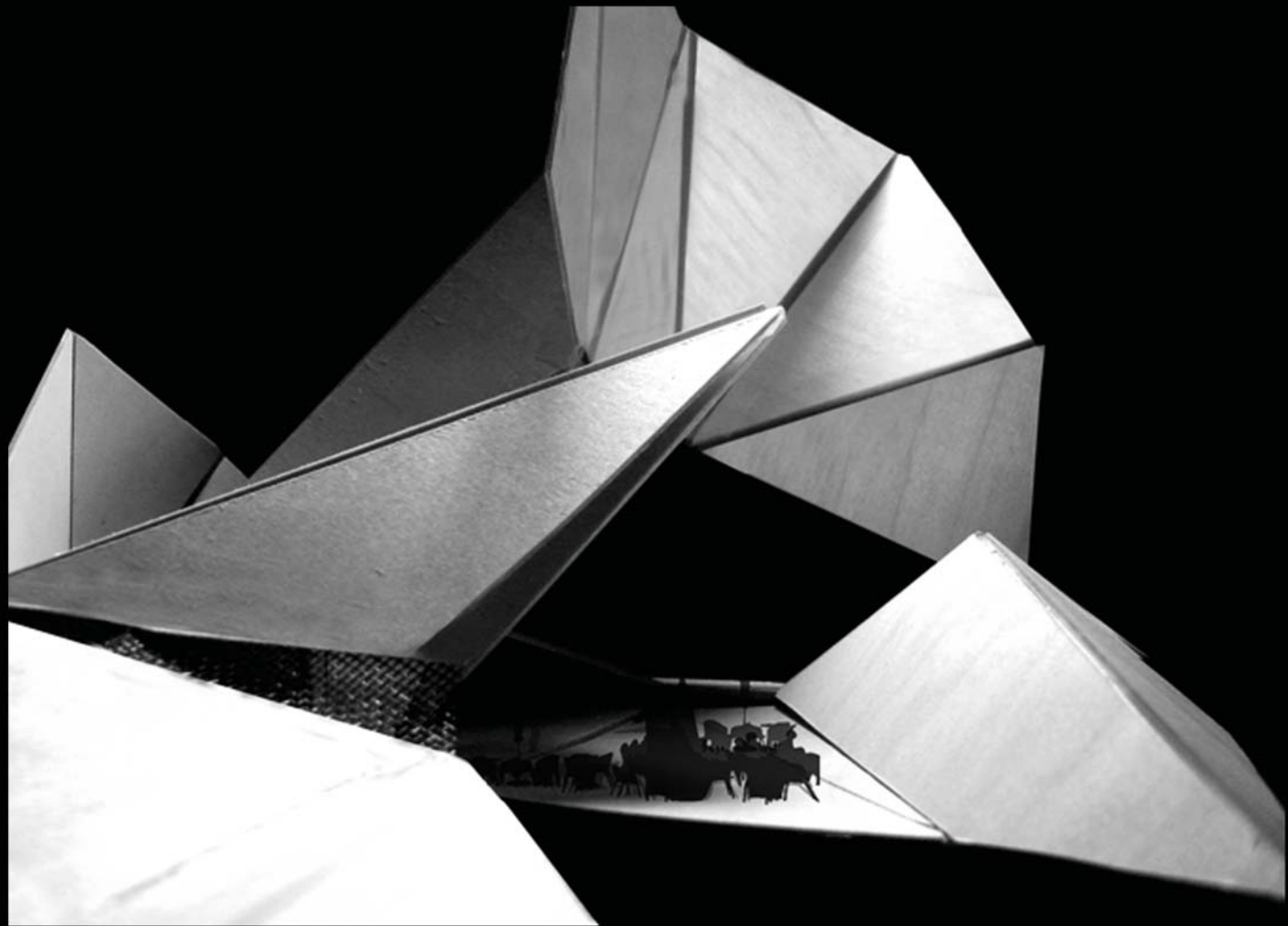


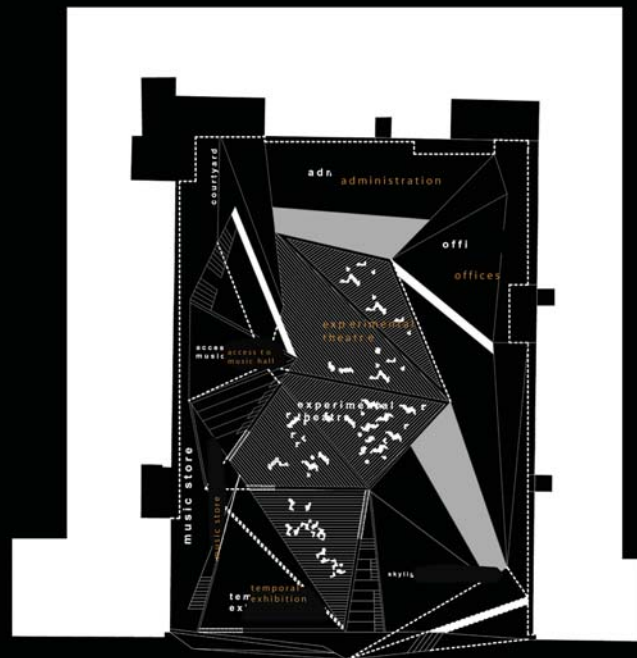




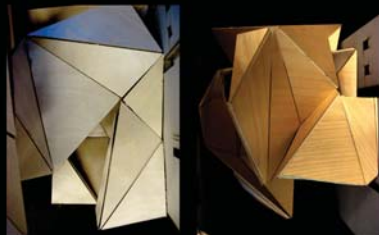
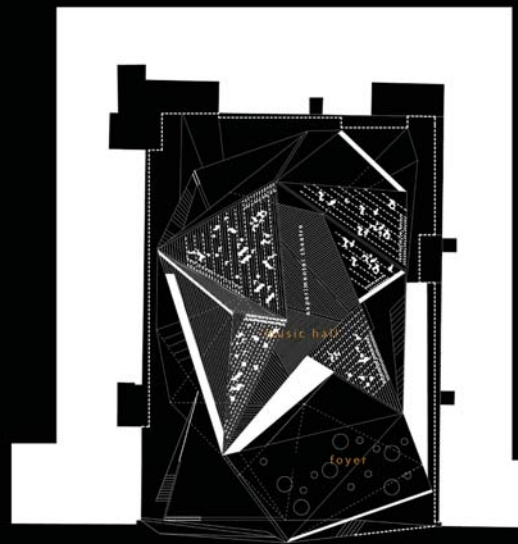
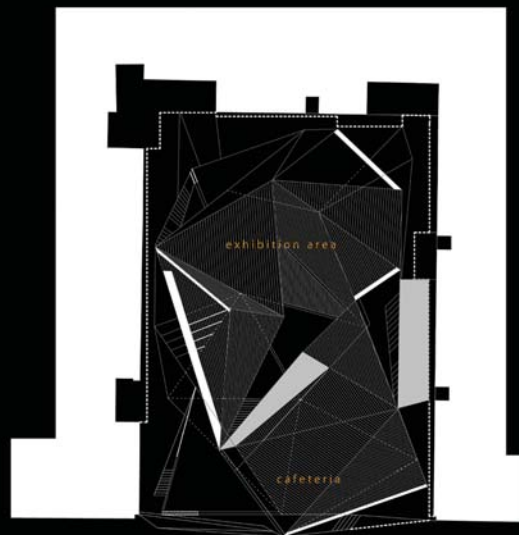


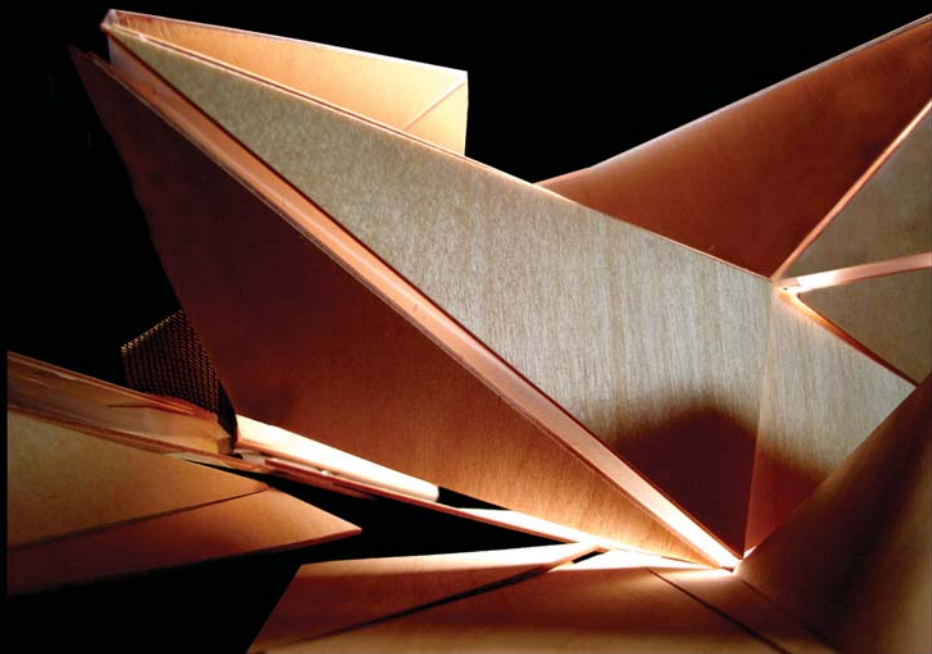


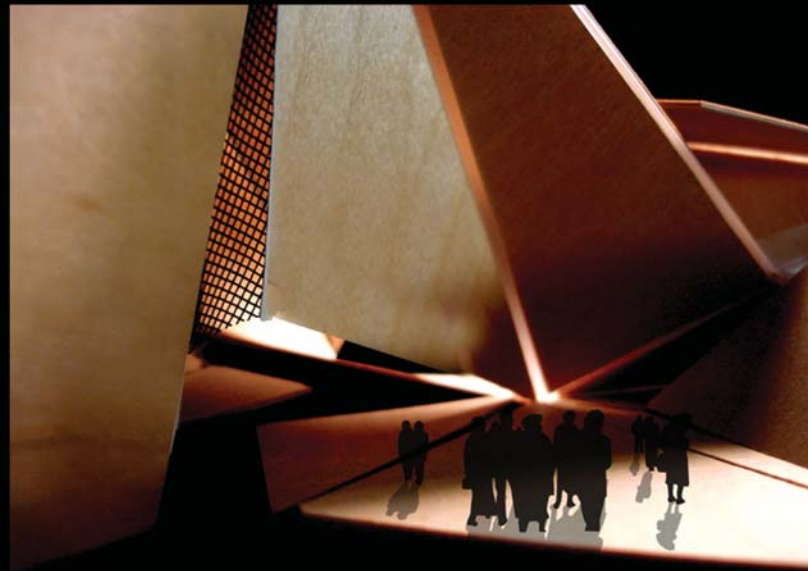
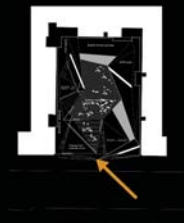




entrance level

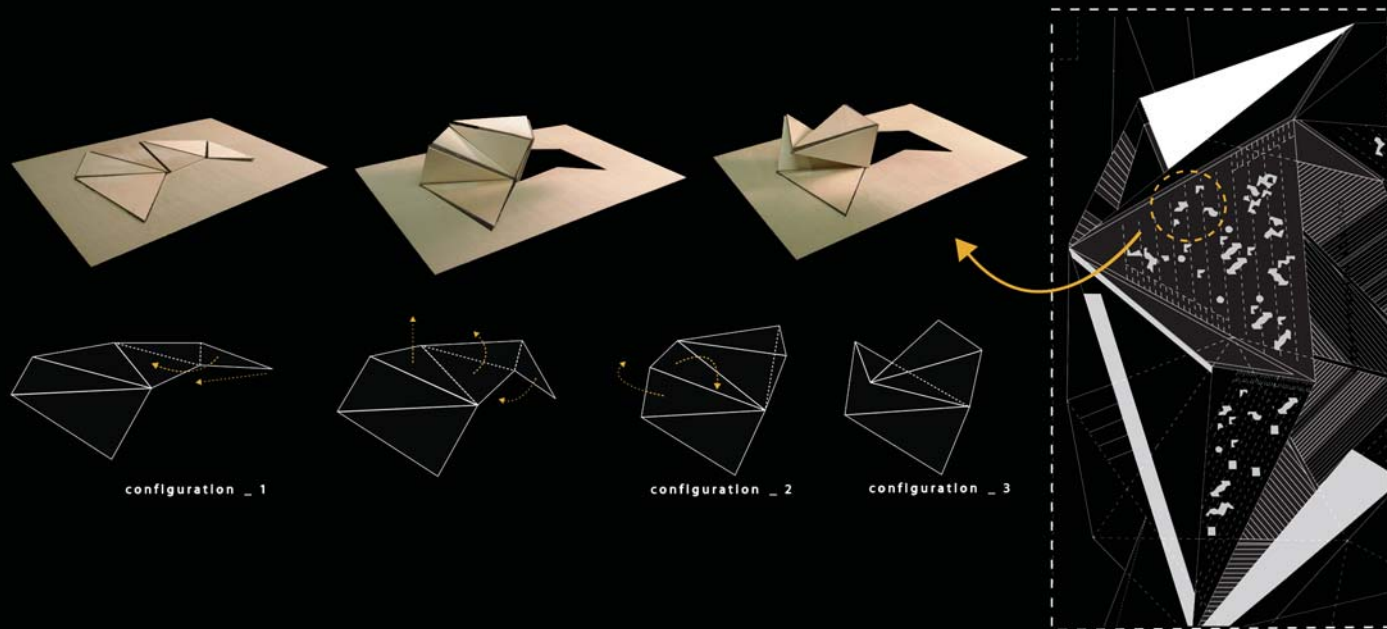




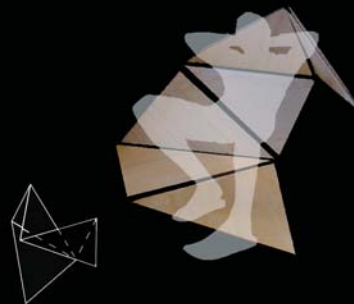


experimental theatre from the street





collapsed furniture / colapso de mobiliario





1



2



3



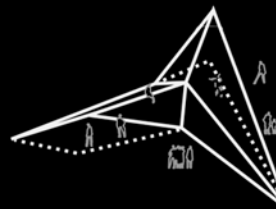
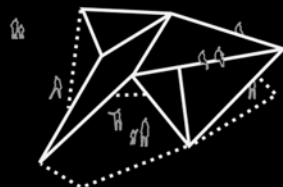
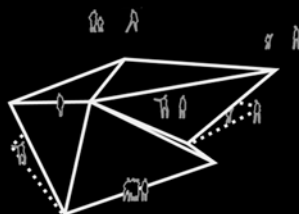
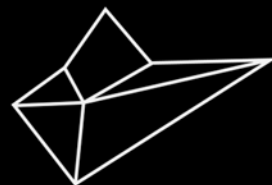
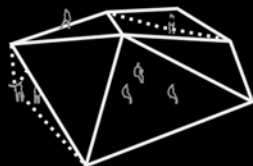
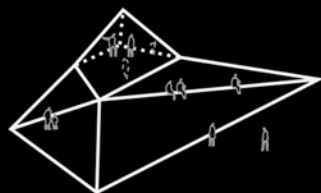
4



5



6







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COLAPSO EN EQUILIBRIO